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Sivanandanagar
15th May 1961.

Sri Swami Sahajananda
Durban.

The end of wisdom is freedom; the end of culture is perfection; the end of education is character; and the end of knowledge is love.

The eye alone is real eye which sees God in everybody.

May God bless you,
Sivananda

RELIGIOUS CALENDAR
(Sivanandanagar)

JUNE 1961

1 Sannyasa anniversary (37th) of Sri Swami Sivanandaji Maharaj
9 Ekadasi
10 Pradosha Puja
12|13 Amavasya
23 Ganga Dussera
24 Ekadasi
26 Pradosha Puja
28 Purnima

DLS JOURNALS

The Divine Life
Wisdom-Light
Health and Long Life
Yoga-Vedanta Forest Academy Weekly
Yog-Vedant (In Hindi)

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THE DIVINE LIFE

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Wisdom of Rishi Valluvar

What use is lore,
if the learned will not bow
before the feet of Him,
the all-wise one?

The learned say that saints alone
are brahmins true,
for they behave as clothed in grace
to every living thing.

Be pure in mind,
for that true virtue is;
all else is merely sound and sham.

Envy, greed, anger, bitter words—
these four avoiding, and then
pressing on, is virtue true.

That only which doth spring
from good is joy;
all else is merely pain and shame.

To those who lack
the inward means of love,
what use is there
in any outward means?

The living soul subsists in love;
the loveless are but skin and bone.

Humility and kindly speech
are jewels rare;
all else is bauble of no worth.

E'en heaven and earth
avail not to repay
the good that's done spontaneously.

A kind deed is not measured
by the deed itself,
but by the worth of those
to whom it's done.

A kind deed done in time of need,
though small, is of more value
than the world itself.

Fairness to all is good supreme—
to friends, foes, fellows, acting fair.

As scales that, even poised,
do weigh aright,
unbending fairness wise men's jewel is.

To guard the things of others
as their own—this is good trade
for those who traders are.

Right self-control
will lead a man to heaven;

the lack of it
will lead to darkest night.

Whatever else is uncontrolled,
control the tongue;
or you will come to grief
in many a faulty word.

The sore that's made by fire
will heal again; not so the wound
that by the tongue is made.

Who've not the art of noble
living learnt, though much they've
learnt, are still unlearned men.

Forgive always the ills that others do,
but to forget them—this is nobler still.

The overbearing taste their joy
but for a day; the forbearing
shall have praise till world shall end.

The emptiness of that man's heart,
who virtue prates, is shown by his
foul slander, made behind another's back.

If each one saw one's faults,
as those of foes, would any ill
befall the human race?

True charity never seeks return;
to rain-cloud what return
can men e'er make?

Those lacking wealth one day
may prosperous be;
those lacking kindness
for ever will lack all.

Alertness, wisdom and decisiveness—
these three should never be lacking
in rulers of the earth.

The more men dig, the more water
flows from sandy springs;
the more men learn, the more indeed
their wisdom flows.

A very flood of troubles
will surely pass away
when they are thought out well
in wise men's minds.

Men get just what they think
and as they think,
if steadfastly they go on thinking it.

(Translated from the Kural by Sri H.A. Popley)

IMMANENCE AND TRANSCENDENCE OF GOD

God, says philosophy, is both immanent and transcendent. By His immanence, He lives and acts in the intimate metaphysical depths of everything that exists. He is "everywhere." By His transcendence, He is so far above all beings that no human and limited concept can contain and exhaust His Being, or even signify it, except by analogy.

He is so far above all created beings that His Being and the finite being are not even said to "be" in the same univocal sense. Compared with God, created being "is not." Again, compared with created being, God "is not." For He is so far above His creation that concept of Being, applied to Him, means something basically different from what it means when applied to everything else.

—Thomas Merton

The Master Said....

Moral purity and spiritual aspiration are the first steps in the seeker's path. Compromises with moral principles cannot go well with one's endeavours for self-culture or public good. Desire for, and attachment to, mundane values—oneself being the centre of them—are the main reasons for lack of steadfastness in one's principles. Without a strong conviction in moral values, there can surely be no spiritual life, or even a good life.

You are apt to say that life is full of compromises. It may be so for the weak-willed. What you might mean, actually, is that life should be imbued with a spirit of adaptability, accommodation. You cannot eat a mixture of sand and sugar. Similarly, if you compromise with the basic principles that make life worthliving, if you do or acquiesce with what you know to be wrong, if you wipe out your conscience, then it is impossible for you to progress along the path of divine life.

Life is all-pervading. You cannot run away from life wherever you go. Even in a monastery you cannot free yourself from the problems of life. Even in a cave you will find the same mind haunting you. The first problem to be tackled, therefore, is your own mind. If you are at harmony with yourself, if the mind is disciplined, if the senses are controlled and desires lessened, you will find that your surroundings also will become harmonized.

Calm deliberation, sustained thinking, right judgment, moral courage, integrity, compassion, resolution and conviction are the basic needs for the spiritual aspirant. Without a strong will and commonsense he can make no progress whatsoever. He must have an ideal to live for, to progress towards. If he does not, he will be heedless, depressed, negative and repressed.

You cannot indulge in your lower appetites and yet think that you are leading a spiritual life, just because you might be living in a monastery or following a mechanical routine of some form of *sadhana*. Sexual abstinence is not the only hallmark of moral purity. The mind must be pure, the heart must be clean. Patience, tolerance, magnanimity, charity, detachment, spirit of abnegation, helpfulness, eagerness to serve—all these you must possess before you can rightly call yourself a spiritual aspirant.

Empty yourself of your ego. Only then can you be filled with the grace of God. At every moment of your life you are expressing your ego in various ways. At every step you betray selfishness and vanity. You blemish truth whenever you happen to speak, because of your vainglory. Have you ever tried to converse without using the first person singular number? True humility must be cultivated by all aspirants.

The richest treasure is love of God. It means love for the entire creation. It means love of virtues, all that is good, noble, pure and beautiful. You cannot hate a man and love God at the same time. Even if you are not able to follow the commandment of Jesus, "Love thy enemies," you can at least try to remove the cause for their enmity, and be tolerant and forgiving. The spiritual aspirant or a really good man can have no enemies. It is one's own faults that make others enimical.

So said the Master, Swami Sivanandaji Maharaj:

'Spiritual Awakeners'

(Sri Swami Sivananda)

JOY OF LIVING

The joy of living
is the joy of serving,
The joy of living
is the joy of loving.
The joy of living
is the joy of giving,
The joy of living
is the joy of sharing,
The joy of living
is the joy of praying,
The joy of living
is the joy of meditating,
The joy of living
is the joy of realizing.
Therefore, serve, love, give, share,
Pray, meditate and realize.

POWER OF FAITH

Faith heals,
Faith creates,
Faith works wonders,
Faith is the sacred light
For finding God.
Faith makes the weak strong
And the timid brave.
Faith makes the impossible possible.
Therefore, have unflinching
faith in God.

SEEK AND FIND

Seek and find,
Feel and realize,
Assert and affirm,
Aspire and inspire,
Move forward, Godward,
Discern and discriminate,
Evolve and expand,
Enquire and discover.

LIVE IN GOD

Remember God,
Rely on God,
Meditate on God,
Live in God;
See God in all,
Serve God in all,
Love God in all.

CONTROL THE MIND

Repeat the name of God,
Commune with God,
Calm the mind,
Watch the mind,
Analyze the mind,
Coax the mind,
Discipline the mind,
Thin out the mind,
Subjugate the mind,
Have mastery over the mind.

PRACTISE . . . .

Practise self-denial,
Practise dispassion,
Practise discrimination,
Practise self-culture,
Practise detachment,
Practise meditation,
Practise emotional culture,
Practise and practise
Until you attain the goal.

DO GOOD

Do all the good you can,
In all the ways you can,
In all the places you can,
At all times you can,
To all the people you can,
As long as ever you can.

(Series numbers 112-14, 122-25)

Fine Arts

(Sri N. Srinivasa Rao, Berhampore)

The artist moves us powerfully by his words, colours, sounds, and forms, as these strike some ultimate harmonies in the depths of his soul. The appeal of poetry, dance, sculpture and painting lies in this that the imagery, arrangement of words, colours, sounds, shapes and rhythm recall the deep harmonies of the universe with which all men ought to find themselves in tune. Thus when they hear or see such harmonious concords and patterns, they apprehend a new orientation of spiritual states, a new ordering of their souls.

Plato stressed this aspect, when he said: "God devised the gift of sight for us, so that we might observe the movements, which have been described by reason in the heavens, and apply them to the motion of our own mind which are akin to them, so that what is troubled can claim kinship with what is serene; for thus we might learn a lesson, and by entering into an ideal nature of that design and, imitating the imperfect pattern set by God, might adjust thereto our own random motions; and the same holds good of voice and hearing—the gods bestowed them on us for the same end and purpose, for that is the end of speech, which it serves more than any other faculty; and so far as vocal music goes, it is given to us to be heard for the sake of melody; and melody, since its movements are related to the changes of our own pleasure, rather is given to help us in ordering and assimilating to it the discordant motions of our souls; and rhythm, again, was given us from the same source and for the same purpose—to help us in dealing with what is measured and is chaotic in the minds of most of us."

MUSIC

It was thus that the Greek philosopher recognized that music, though often used for sensual delights and pleasures, should bring poise and order to the soul. Through the medium of sound, music is the food of love. It stirs the soldier to heroic battle, the saint to mystical ecstasy, and the common man to toil. Sound itself, directly or indirectly, excites emotions. Thus music and poetry, with sound as their medium, are most favourable for dramatic tensions, crises and human struggles. Emotions such as love, fear, sorrow, pity, exaltation and wonder are vitally expressed.

Man's subtlest emotions and moods, embodied in a glance from the eye, a quiver of the lips, a soft murmur, an overwhelming grief too deep for tears, a supreme spiritual exaltation and beatitude, can be articulated by music in a manner that neither painting nor sculpture, nor even lyric poetry can. Music is, in fact, far different from sculpture that expresses and suggests clearly defined and stable moods and emotions, while the former can express subtle, fluctuating and elusive moods. But equally like sculpture it reveals the universal and the enduring, and soars high above human life and existence. It suggests the impalpable and the transcendental that underlies the world's existence.

Even the magnificent poise and sublimity of the seated meditative image of Siva in Hindu sculpture cannot breathe the serenity with which the morning melody, *bhupal raga,* in Hindu classical music, inundates the human soul. Certain magnificent paintings such as the Ajanta Boddhisatvas and the Primavera of Botticelli, with their

flowing curves and swift, rhythmic patterns, recapture the floating images of music. Similarly, many Chinese landscapes and the pictures of Watteau, Corot, Turner and Whistler are dream-like out-growings of the peace and harmonies of the soul. Mist and haze and colour and atmospheric effects over infinite distances produce the impression of fine, thin notes of music.

PROFOUND EXPRESSIVENESS

All this clearly shows that music can reveal human moods and emotions in a very special and profound manner, not accessible to either painting or sculpture. This is why Walter Pater has observed that all arts have in some sense their goal in music:

"Music enchants because it alone can express through its complete spontaniety and freedom from the limitations of its earthly origin the inexpressible, the supersensible, in which all existence partakes. As the lesser rhythms of song stir and agitate the lower passions and desires of the human body, its greater rhythm echo through the universe and bring to the soul the wild tumultuousness and speed as well as the order and silence of the interstellar spaces."

"The recitation of the sound syllable 'Om' and certain Vedic hymns and *mantras*, the Indian *ragas* or the music of Beethoven or Thyagaraja, give us the apprehension of elemental forces—light, fire, water and wind—in their tumultuous commotion as well as their all-pervasive tranquillity on a scale that does not belong to the earth. It is a paradox that the highest music embodies sounds that never were on sea and land, expresses movements and happenings that never were on this earth. Because of its supreme linking together of the known and the unknown, the sensible and the super-sensible, the earthly and the heavenly music enables us to taste sweetness in sadness, serenity in activity, order in confusion. Music removes man farthest from the tenor of his life and the world, from the tensions and limitations whence arise the fine arts. It is sentiment, pure and extremely abstract, freed from the limitations of its human origin."

Music thus expresses the inexpressible aspirations and the triumph of the spirit of man by uniting with the eternal and omnipotent Being.

DANCE

Dance is the visible communication of music enforced with intense appeals to emotions and sentiments associated with the rhythmical movement and gesture of a living person. The appeal of a rhythm that is visible and audible is further strengthened by dance through imitating nature. The routine of man's life, influenced by the sequence of seasons with their specific moods and emotions aroused by nature, is exhibited by a variety of dance, music and song. Man infuses from animal life into dancing the primary rhythms of rest and activity and the corresponding feelings of tranquillity and excitement that govern the main forms of music and poetry. He is profoundly affected by the fluttering movements of birds and animals, or by the rhythms of the march of clouds, the shower or rainfall or the rush of waves. Through catching these rhythms in his dances he seeks to reproduce and consolidate his emotions, or control or manipulate the occurrences of nature to his advantage.

In all forms of dance, man seeks the perfection of rhythm from all exquisite moving things in nature, and superimposes his own passions and desires through ac-

cent, repetition and contrast of movements. In primitive culture, dance represents the basic movements, whether hunting, war, agriculture, fishing or love-making. Through its rhythm of movements, dance becomes the school of culture, the nucleus, not only of music, painting, sculpture and poetry, but also of religion. It is the regularity and symmetry of man's movements in dance and their accompanying experiences and sensations that foster rhythm and plastic values in his painting and sculpture.

Dance differs from sculpture in that the body cannot be dissociated with its familiar emotions and their specific expressions which constitute the universal vocabulary of dance. The human body cannot be fashioned or transformed into an abstraction of lines and shapes. Such effort would result in abnormal, fantastic movements that cannot stir the mind to a deeper appreciation of life. On the other hand, all movements are not expressive. Thus, in a great dance there is a mingling of spontaneous and calculated movements: there is selection, distortion and emphasis, all obeying the rule of number and of rhythm and of measure and of order, as also of the controlling influence of form and the subordination of parts to the whole.

AIM OF DANCE

Regarding the limitation of naturalism in dance, it has been aptly observed by Havelock Ellis: "Not representation but interpretation is the dancer's task—his duty to nature itself, the abstracting into essences of those deep-rooted experiences of human living which appearances, surface, truths and naturalism cover and deny." The aim of dance is not merely to communicate emotional experiences but to lead through the apperception of unuttered truths and values in respect of human life and destiny. Its distinctive characteristic lies in this that the eternal verities and spiritual values are presented in the context of the finite individual's subjective emotions and sentiments expressed in the contours and movements of the human body.

True dance avoids the dangers of cold and insipid abstraction on the one hand, and the inter-play of subjective moods and expressions on the other. Thus it becomes highly stylized, using in some measure the technique of architecture in evolving a rhythm and balance out of motion and repose, fall and recovery, tension and release —all full of meaning for human desires and aspirations.

In India the classical dance in its highest form sought to present the eternal sport (*lila*) of the creation and destruction of the universe, and the perpetual drama of human moods and experiences as pulsations of the soul's rhythm of *Purusha* and *Prakriti*. The gods were actors and dancers; men personated as gods as they danced before temples. The male dances the *tandava*, vigorous and exuberant, and the female dances the *lasya*, elegant and seductive. There developed an entire systematic science of gestures, defining the positions of the movements of the head, neck, eyes, hands and fingers as echoing specific moods and sentiments (*rasas*).

Recently classical dance has been resuscitated in India by Uday Sankar, who has translated ancient plastic figures into dynamic dance-forms and assimilated into his compositions various elements of the folk-art of northern and southern India. Indian art, in this particular sphere, concentrated itself in the revelation of profound truths in regard to man's life, activity and destiny in familiar myths, legends and epi-

sodes from the *Puranas,* in which human emotions and moods act and react upon one another, resulting in disasters and triumphs of the human soul. As in other fields of artistic expression, the aim of the Hindu art of dance has been frankly spiritual, enabling the onlooker to comprehend mental poise and spiritual bliss.

SPIRITUAL IMPORT

With such an aim at classical tradition, it is no wonder that dancing has been a constant source of inspiration to Indian sculpture, painting, music, literature and philosophy for the expression of the supreme metaphysical rhythm that underlies the world-process. In Indian iconography, the pageant of creation and destruction, manifestation and withdrawal, is epitomized by the divine dance-images that translate eternal movement in the universe. Indian iconography represents, in stone and bronze, the physical and metaphysical laws of rhythmic recurrence in the universe; in cosmic dance-images, which are of the most majestic type conceived by human intuition.

Such dance-images of Nataraja and Kali or Chamunda are founded on motion and repose, creation and withdrawal of the masculine and feminine element of the omnipotent Being. Siva, the Lord of Dancers, at Chidambaram dances eternally in 108 sculptured poses, in consonance with the description of *Natya Sastra.* "Each dance (*nritya or karana*) may be said to symbolize," as Havell observes, "some kinetic attributes of the godhead—a separate series of time-beats of the cosmic rhythm like the musical *ragas* or variations of cosmic mathematical law."

Similar to the cosmic dance of Siva is that of Kali or Chamunda and Ganesh, representing in Indian sculpture the elemental force through which the universe is created, maintained and ultimately destroyed. Contrasting this metaphysical conception are the poetic and devotional aspects of the dance of Radha-Krishna. In no Indian work of art has the cosmic significance of the inter-play of Radha and Krishna been more picturesquely and profoundly expressed than in the Jaipur painting of the "Rasa-mandali" or the universal circular dance of Krishna with 16 thousand *gopies* in moon-lit night. Thus do the divine lovers symbolize the deity and the human soul in the ecstasy of communion; the circular dance symbolizes the world-process into a single rhythm of collective love and bliss.

UNITY AND HARMONY

Thus all significant forms in art, which represent antithetic concepts of light and darkness, motion and rest, space and substance, become united in one. In painting, the effects of the blending of light and dark colours and whiteness and mass and line express the ultimate harmonies of the supreme soul. In sculpture, the contrasts of light and shade, and mass and dimensions, render significant the harmonies of the soul. In architecture, formal, uniform design blends with force and stability along with those of light and shadow, volume and space. In music, we find a similar blending and reconciliation of these principles of dissonance and consonance, novelty and repetition of sounds.

Indeed, the artist uses that which is usually found ugly to get aesthetic effect; colours that clash, sounds that are discordant, seemingly dark and obscure places in painting, dissimilarities of design in architecture. Distortion of shapes, disharmony of colours, or dissonance of sounds serve the purpose of creation of new rhythms and discovery of new aesthetic values in

(*Above*) A group of Members of the Legislative Assembly of Andhra Pradesh with Sri Swami Sivananda. Sitting in front of Swamiji is Srimati Kumudini Devi, of Hyderabad. (*Left*) Swamiji with Dr. Miguel Serrano, Ambassador of Chile in New Delhi (second from left), and friends. Dr. Serrano is not only a suave diplomat but has a deep sense of spiritual integration with this country.

Lt.-Col. R.R. Rao, MRCP, an ardent devotee of Sri Swami Sivanandaji and a humble karma yogin.

Swamiji's 'spiritual ambassador' in Lebanon, Swami Sivananda Lalitananda (Margot Ariss).

commonplace associations and ordinary experiences where these are missed.

"All great art, therefore, has its elements of surprise and tension in blending the unpredictable with the predictable, the immediate or recurrent chaos with the order of the cosmos. What literature does through imagery, painting does through the contrasts of light and shade and colour and emptiness, sculpture and architecture through the contrasts of mass and space and light and darkness, and music through the recurrence as well as variations in tempo and key and pitch of sounds. The eternal and recurrent rhythms of Being and the cosmos are made manifest through the fine arts, as also the opposition of principles and categories that symbolize in the human heart man's ceaseless struggle to free himself from the earthly environment and reach the unbounded and limitless Reality."

Morning Talks With Sivananda

(Sri Sivananda Patrica Pearson, Johannesburg)

A DESIRE FULFILLED

As the train wended its way through fields just beginning to burst into the green of Spring and passed mango trees laden with yellow blossoms, on its way to Rishikesh, there was within me a feeling of nervous expectancy. For years had I awaited this moment, when soon I was to be in the presence of my beloved Master Swami Sivananda.

The meeting was overwhelming, and so frail was this frame that the spiritual vibrations of Gurudev were almost too much to absorb.

Various were the versions I had heard of the Ashram, but to me, wherever I looked, all I could see was beauty—a veritable "heaven on earth."

When Swamiji comes to the office in the mornings and to *satsang* at night, it is as though the sun suddenly appears in our midst and everything awakens and comes to life, and we, poor mortals, thrive in his presence.

Swamiji draws everything to himself. Little birds fly in and out of the office, and the other morning a white cow stood at the door behind Swamiji—one could almost feel—pleading with him for recognition and also to be taken into his fold.

DIVINE PRESENCE

There wells up within me a longing to be able to put into words the language of my heart—to be able to explain the beauty and gracefulness of his hands, the radiance and peacefulness of his dear face.

Who could express the comforting feeling Gurudev showers upon us? In deep silence do we become absorbed in his presence, and there pulsates in one's being a feeling of tenderest love which one can only describe as the soft, velvety covering on the petal of a rose and the fragrance of which far exceeds its perfume.

There is a constant prayer of thankfulness at being allowed the privilege of being in his presence. If I but had the power to tell my fellowmen of his greatness I would stand on the housetops and from the depths of my throat would sing my song of praise.

CHILDLIKE SIVANANDA

28th March, 1961: Whilst the devotees anxiously awaited Swamiji's arrival at

the office, the word came around that Gurudev was on his way. We all stood up, looking through the window—one could feel the air vibrant with joy, for Gurudev was walking towards the office only aided by a walking-stick and on his feet a new pair of dark-maroon velvet shoes. Swamiji, like a guileless child, remarked that he had new shoes on. At this simple remark the maternal instinct was aroused in many of us. The greatness of Gurudev lies in his gift in awakening in his devotees virtuous qualities.

Whilst Swami Sivananda-Hridayananda chanted the prayers, little birds, who have built their nest in the office, chirped away merrily. The sweet tones of the Mother's voice awakened in them a feeling of joy.

SPIRITUAL AMBASSADOR

29th March, 1961: As Swamiji approached the office this morning accompanied by his personal attendants, the world seemed to take on a different hue. The Himalayas looked more charming, the trees greener, the sky bluer and Mother Ganga more peaceful and comforting.

Gurudev, ever eager to help humanity and to instil confidence in his devotees, gave Swami Lalitananda (of Lebanon) permission to act as his Hungarian ambassador when she returned home.

At the same time Swamiji gave Swami Premananda (an American devotee) useful instructions as to how to awaken spiritual aspiration in others, such as by conducting meditation groups, prayers, singing of the Lord's name, reading of scriptures and giving short lectures.

OVERFLOWING LOVE AND GENEROSITY

Gurudev's heart is so large and full of love. He always thinks of others first. Today he distributed books, sweetmeats, shawls and *prasad.* To Swamiji the motto "Give, Give, Give," is a living reality.

When an elderly gentleman expressed his love to Gurudev, Swamiji enquired whether he had had coffee, the old gentleman replied that by having Swamiji's *darshan* everything was done, but Swamiji replied that his words were philosophy and they could not fill the stomach.

Gurudev has a wonderful knack of making people feel at home. Before asking a young devotee, of not more than 10 years of age, to recite a prayer, Swamiji asked him many riddles to which Gurudev himself gave the answers.

Before leaving the office Swamiji asked his secretary to give one or two "Pandavas" to a certain poor man. In order not to make a demonstration of his generosity Gurudev uses code language, and by the words "one or two Pandavas" the secretary immediately knew that Gurudev meant a five or a ten rupee note.

MASTER PSYCHOLOGIST

30th March, 1961: This morning there was a decided change of air. Summer is now fast approaching.

When Swamiji arrived in the office he remarked: "Reached my destination; it seemed like a 50-mile walk." Could this remark mean that after patience and perseverance the goal is eventually reached?

Swamiji is a genius at winning hearts. A visitor, Max Bertrand, *en route* from Singapore to Europe on a business trip, came into the office. In English Swamiji enquired where he came from and on learning that he came from Singapore, Gurudev passed a remark in Malay. This gesture immediately put this gentleman at ease.

Swamiji, whilst attending to correspondence, checking the addresses on parcels of books being sent to all the corners of the earth and other business matters, simultaneously attended to the never-ending stream of devotees and their requirements. The amount of work Gurudev does in two hours will take an ordinary man at least eight.

SERVICE IS BEST SADHANA

A devotee approached Swamiji and asked for some advice, whereupon Gurudev asked him to look on the wall above him where the instructions "Serve, Love, Give, Purify," *etc.*, are given; then Gurudev added that if he just practised the first word "Serve" it would be sufficient. This remark shows Gurudev's stress on Karma Yoga.

SILENT INFLUENCE

31*st March*, 1961: Swamiji silently attended to his work this morning. No words were necessary—one could feel the love and compassion coming from his large heart. These words of the Master came to mind: "No one is left out, my child! His mighty wide arms will take everyone inside." God is our best friend if we but turn to Him. These are not empty words; the proof lies within ourselves. When we turn to Him, His understanding reveals itself in our own hearts.

One cannot but have the feeling that Gurudev only uses his body as an instrument—a means whereby he makes contact with us.

Whilst being in Swamiji's presence the silence deepened and the thought came "Be still, and know that I am God." (Ps. 46: 11)

Gurudev's silent language—the language of the heart—reveals to us that God transcends matter and that God's hand is in every situation or circumstance that we find ourselves in. Everything that happens to us only happens externally and cannot touch one within.

Silently Gurudev teaches that the secret lies in the sincerity of our hearts. By being true to ourselves we are being true to God. Renunciation is an inner realization, an understanding, which springs from the depths of our hearts.

When in Swamiji's presence, we come face to face with reality; all preconceived ideals and notions, which are only the conditioning of the mind, disappear.

Not in words does Gurudev teach us; he seems to go deep into our innermost beings, and instils in us a subtle understanding.

Through Gurudev's example it can be clearly seen that any defect we may see in others is only a reflection of our own minds! Love flows spontaneously from Gurudev. He is Love.

Swamiji has the utmost patience for each and everyone of us. His understanding is boundless. He knows that we are all children walking in the dark, trying, according to our ability, to attain God. In the most subtle way does he point out to us where we err and what may seem painful to us at times is, indeed, a blessing.

Precept is instruction written in the sand; the tide flows over it, and the record is gone. Example is graven on the rock, and the lesson is not soon lost.

Stages of Samadhi in Raja Yoga

(Sri Swami Sivananda)

A *raja yogi* ascends the ladder of yoga step by step. By constant practice of concentration and meditation, the mind becomes as transparent and pure as a crystal. It reveals any object to which it is directed. Just as a piece of white crystal takes on the colour of the object placed before it, even so, the mind becomes one with any object presented to it. This is known as *sampatti*. The mind gets *tanmaya parinama*—the modification of oneness with the object. This is followed by deep *samadhi* or a state of superconsciousness.

SABIJA SAMADHI

1. When the mind becomes one with a gross object, in a conglomerated involvement of word, meaning and ideation, it is known as *savitarka samadhi*. In this state, due to the presence of *rajas*, the mind does not distinguish between word, meaning and idea. The *vritti* (modification) of the *chitta* (subconscious) is not free from confusion and imagination. For instance, if you meditate upon a cow, you think of the word, then the inference of the word, and your idea about it. The word 'cow' resides in the tongue. The object, cow, dwells in the cow-shed. The idea of cow exists in the mind. These three distinct things get conglomerated and appear to be one, due to the rapidity of mental movement.

2. By the practice of *savitarka samadhi*, *rajas* (disturbant propensity) is gradually removed. *Rajas* creates memory through the revival of past *samskaras* (impressions). Memory brings association of relation, name, form, meaning, *etc.*, of the object. *In nirvitarka samadhi* the faculty of memory is subjugated. The object shines by itself, without the conglomeration of word (name), meaning (form) and idea (concept). It is a state of pure experience, without the application of ideas.

3. With the deepening of the *nirvitarka samadhi*, the *chitta* of the yogi enters into the realm of subtle objects such as *tanmatras*—subtle ether, wind, fire, *etc.* A yogi meditates upon the subtle objects with the help of time, space and attributes. The mind does not fix itself directly upon the subtle object. It side-tracks itself through the association of time space, *etc.* This state is called *savichara samadhi*.

4. When a yogi is able to take the subtle elements out of time, space and attributes, and meditates upon them as they are, he attains *nirvichara samadhi*. The luminosity of the *chitta* increases considerably.

5. When the *chitta* has waded through the ocean of gross and subtle objects, it shines with the *vritti* of "I am" (*aham asmi*). Here the object of *samadhi* is predominently pure *ahamkara* or the ego-principle. *Ahamkara* is the source of eleven senses (five *jnanendriyas*, five *karmendriyas* and mind), five subtle elements and their effects—the five gross elements. It is known as *sananda samadhi* because of its joyous experience. This is a higher state of *nirvichara samadhi*.

6. In the highest state of *nirvichara samadhi*, the *chitta* of the yogi shines with the *vritti* of "*asmi*—am" alone. *Sattwa-chitta* or *asmita* or *mahat* is the support for this *samadhi*. *Asmita* ("I am") is the state of pure *chitta*, illumined by consciousness

containing the seed of *ahamkara* (ego-principle). This *samadhi* is known as *sasmita samadhi.*

All these six *samadhis* are called *sabija samadhis* or *samadhis* with seed or support. There is support for the *chitta,* either gross or subtle. The seeds of birth and death are not burnt up yet. These six *samadhis* are lower *samadhis* known as *samprajnata* or *sabija,* or *salambana samadhis.*

RITAMBHARA PRAJNA

When *nirvichara samadhi* deepens, its highest state of *sasmita samadhi* manifests. A yogi attains luminosity of the *chitta.* The impurity of *rajas* and the veil of *tamas* (inertia) are removed. Vyasa describes this state thus:

"Having mounted on the citadel of *prajna* (intellect born of *samadhi*), a yogi, who has destroyed his sorrow, sees others immersed in grief, just as a man from a high cliff sees others below."

The intellect born of *samadhi* is known as *ritambhara* as it holds Truth (or is full of Truth) and since there is no trace of illusion, wrong knowledge or ignorance now.

Rita and *satya* are synonyms. But there is a little difference between the two. *Satya* is conceptual fact, while *rita* is perceptual fact. The term, *rita,* has been used here to indicate the direct realization of Truth.

Ritambhara prajna surpasses all knowledge of the world, whether attained by direct sense-perception or inference, or through scriptures and the sayings of sages and saints, since what is illumined by the intuitive intellect of a yogi cannot be known by frail reasoning, or by gross sense-perception. Man gropes in darkness until he attains the light of intuition. *Ritambhara prajna* is similar to *viveka-khyati* (which will be explained later).

VIVEKA-KHYATI

Sattwa-chitta is the enlightened subconscious. *Mahat* is intelligence identical with cosmic apperception. By the force of ignorance, which abides in the traces of *tamas* in the *sattwa-chitta* or *mahat,* the Being gets identified with the *chitta.* The affliction of egotism is born consequently. It is called *asmita-klesha,* which is the cause of other afflictions such as attachment, hatred and clinging to life, and also of all selfish actions and their fruits, namely, births, life and enjoyments. In *viveka-khyati* one gets discriminative knowledge, discerning the Being (*Purusha*) and the *chitta.* It destroys the *asmita-klesha.* The fire of knowledge burns up all the seeds of afflictions. Just as burnt-up seeds do not germinate, even so the *samskaras* of afflictions do not bear fruit, burnt out as they are by the fire of *viveka-khyati* (discriminative knowledge).

Viveka is discrimination between the seer and the seen. *Khyati* means knowledge. Therefore, *viveka-khyati* is discriminative knowledge between the *chitta* and *Purusha.* In other words, it is the direct knowledge that one is different from body, mind, senses, intellect and the subconscious (*chitta*).

Viveka-khyati is the highest *sattwic vritti* (pure modification) of the *chitta.* Just as the familiar reflection of one's face in a mirror is not real, even so, the knowledge of oneself that arises in the sublimest mode of the *chitta* is not real. It is not *swaroopa-sthiti* or resting in one's real nature (Brahmanhood).

DHARMA-MEGHA SAMADHI

"The Yogi who is dispassionate towards discriminative knowledge, also at-

tains *dharmamegha samadhi* or the *samadhi* called the 'cloud of virtue' due to the continuous flow of discriminative knowledge." (*Patanjali Yoga-Sutras,* 4-29)

Dharmamegha means cloud of virtue. It is a significant name. It is called so because it showers the state of *kaivalya* (absolute freedom).

When *viveka-khyati* or discriminative knowledge is perfected, the *kleshas* or afflictions exist as burnt-up seeds, having lost their power of germination. Even the *samskaras* of past births are burnt up. In the beginning, *vyutthana* or out-going *samskaras* interrupt the flow of *viveka-khyati.* When *viveka-khyati* is intensified and perfected by developing *para-vairagya* or supreme dispassion towards all *siddhis* or occult powers, one attains *dharmamegha samadhi.* The yogi has full illumination in all conditions. Those who run after *siddhis* are still in bondage. In their case the flow of *viveka-khyati* is obstructed by the *vyutthana-samskaras* or out-going impressions caused by attachment to *siddhis.*

The fruit of this glorious *samadhi* is the removal of all sorrows and karmas. *Kleshas* or afflictions are five—ignorance, egotism, attachment, aversion and clinging to life. Karmas are three—*suddha* or pure, *asuddha* or impure, and mixed. One who has attained *dharmamegha samadhi* is a *jivanmukta,* liberated in life. His actions are neither *suddha* nor *asuddha.* He is free from the fetters of karmas. There is no fear of downfall for him. There is no possibility of rebirth. The seeds of *samskaras* that give birth to mundane life are fried up in *toto.*

Dharmamegha leads to *kaivalya* or absolute independence through *asamprajnata* or *nirbija samadhi.*

By the practice of *para-vairagya* or supreme dispassion, the yogi turns away from this *vritti* also, and rests in his *swaroopa* or essential nature (Brahmic consciousness).

Viveka-khyati is also known as *Prasankhyana.*

PRASHANTA VAHITA STATE

Samskaras (impressions) of *samadhi* are more powerful than the *samskaras* of out-going states of mind. By regular practice of *samadhi* a yogi destroys all the out-going tendencies.

The practice of *samadhi* creates powerful *samadhi-samskaras. These samadhi-samskaras* destroy the worldly *samskaras* of *raga-dwesha* (attachment and hatred). With the destruction of out-going *samskaras,* a yogi experiences deeper *samadhi* and generates more potency for destroying the worldly *samskaras* of the *chitta.* As this cycle goes on, he attains discriminative knowledge (*viveka-khyati*). The impressions of *viveka-khyati* destroy all out-going *samskaras.* But even the *samskaras* of *viveka-khyati* are checked by the practice of *para-vairagya* or supreme dispassion.

The *samskaras* of *para-vairagya* are known as *samskara-shesha* or residual impressions, as they put a stop to all other *samskaras.*

In *nirbija samadhi,* the *samskaras* of *para-vairagya* alone exist. These *samskaras* are controlling modifications of the *chitta.*

The yogi infers the increase of his controlling modifications (*nirodha parinama*) by the experience of the gradual disappearance of the out-going modifications of the mind.

Gunas or qualities cannot exist without modification even for a moment. Two types of modifications take place in the *chitta*—external and internal. External modifications are due to diverse objective *vrittis* of the mind, while the internal mo-

difications take place in *sattwa-chitta* (pure subconscious) in the form of peaceful or placid flow.

By the practice of *nirodha samskaras* (controlling impressions) the out-going impressions are checked. *Nirodha-samskaras,* being thus freed from the obstacles or impediments of out-going tendencies, flow, in uninterrupted succession, in the *sattwa-chitta.* This is known as *prashanta-vahita* (peaceful flow) of the *chitta.*

NIRBIJA SAMADHI

In *samprajnata samadhi* there is some support for the *chitta,* but in *asamprajnata samadhi* there is no support. Hence it is known as *nirbija* or without support or without seed (of future birth).

In the highest state of *samprajnata samadhi,* there is only one *vritti* in the *chitta,* the *vritti* of *viveka-khyati,* but in *asamprajnata samadhi* even this *vritti* is checked by the practice of *para-vairagya* or supreme dispassion. A yogi attains *jivanmukti* through *asamprajnata samadhi,* which is the end of all spiritual efforts.

Asamprajnata, nirodha, nirbija and *niralamba* are synonyms.

Just as fire having consumed fuel gets extinguished, even so, the *samskaras* of *nirodha samadhi,* having destroyed all other out-going tendencies, are automatically destroyed. Then follows *kaivalya* or final emancipation. The *gunas* of the *chitta* get absorbed in *prakriti* (nature).

SWAROOPA AVASTHA AND STHITI

Avastha is a passing condition, while *sthiti* is permanent establishment. In *nirodha samadhi,* the yogi attains *swaroopa avastha.* But as long as he has not mastered the *nirodha* state of the mind, he cannot be said to be established in *swaroopa.*

For instance, a man of *vikshipta* state or partially distracted state of mind, after some effort, attains *ekagrata* or one-pointedness. This is *ekagrata avastha.* This is not *ekagrata sthiti,* because one is not established in one-pointedness as yet, but is established in *vikshipta* state only. The aspirant is prone to be distracted by several *vrittis.* Distraction is natural to him, while one-pointedness demands effort.

Avastha or state is attained by effort, but *sthiti* is a natural condition of being rooted. By continuous practice, when the control of all the *vrittis* of the *chitta* becomes natural and spontaneous, one should consider it to be *nirodha sthiti* or *swaroopa sthiti.* Therefore, *nirodha-samadhi* has to be practised until one attaines *swaroopa sthiti.*

A *jivanmukta* is always established in the Reality. He is known as *sthita-prajna* (a man of steady wisdom). Sri Krishna gives the description of such a sage in the second chapter of the *Gita,* from 55th verse till the end of the chapter.

Even while engaged in activities, a sage is ever established in his *swaroopa* or Atman. He is ever in *sahaja samadhi* (natural superconsciousness). He works as an instrument of the Divine to carry out the cosmic will for cosmic welfare. He has no egotism or attachment or 'mineness.' His bliss is indescribable. His glory is ineffable. His greatness is unfathomable. Our adorations to him.

Without a sound ethical foundation, no sadhana will be of much use.

Need for Spiritual Emancipation

(Sri Jaya Prakash Narayan)

I should like to remark that I do not believe that there is any predestined course which history must take; nor that, no matter what our idealistic images of the future be, science and technology will inexorably drive all human societies into a particular predetermined course.

It is also said that no country can build for itself independently a different way of life as apart from that of others.

I reject all these modern versions of fatalism, curiously presided over by rationalism.

I believe man has arrived at adulthood and is now capable, if he has the will, to shape his future decisively.

Modern western civilization is the outcome of the forces of revolt that were set in motion for the emancipation of the individual from the bondages of the traditional society.

The revolt has been eminently successful. But in the very flower of success has formed the seed of failure.

The emancipated individual has become the alienated, anxiety-filled, morally insecure, lonely individual.

The intermediary associations that regulated man's life in a manner that was found irksome have given place to giant monistic state, truly the Leviathan.

Direct personal relationships and participation have been replaced by their abstract, anonymous and vicarious counterparts.

In the midst of giant and all-pervading organizations, there is disorganization and disintegration of personal, individual life.

As a result, there is in the western world, a search for community, so that the fragmented individual might become whole again, his abstract impersonal life might become concrete and direct—so that he might not be ruled and regulated by distant organizations of a scale beyond his comprehension, which might give him all that he needed but still impoverish him spiritually.

Man must spiritually emancipate himself in order to find a true direction in life.

(From an address to the Congress of Cultural Freedom, held last year in West Berlin).

FREEDOM FROM FEAR

(Rabindranath Tagore)

Turn away, O Lord, from this luckless land all foolish fears: fear of the public, fear of the king, fear of death—the deadweight on the hearts of weaklings.

This perpetual suffering, this descent to the dust, this self-humiliation, hour by hour, moment by moment, this bondage of slavery, within and without, and this total surrender of the dignity of man at the feet of the multitude, again and again—

Break this accumulated shame to pieces with Thy feet! And on this auspicious dawn, let the head be lifted up under the infinite sky, in broad light and free air.

The Kathakali Dance-Drama

(Srimati Lakshmi N. Nair)

Dancing is inextricably bound up with music, and the link, which connects the two and forms a large portion of each, is rhythm. In dealing with the subject of dance one can make different approaches: the technical approach, the historical, the geographical and the sociological. But like all subjects in India, dance also has a spiritual and mystic approach.

There are four main types of dances in India, *Bharata Natya, Kathakali, Bharata Nritya* and *Manipuri,* of which the first two belong to the South and the others to the North and North-East, respectively. In all these classical dances we find similar aesthetic principles, along with a mythological and historical background. They differ in language, costume, music and movement. Besides these classical dances there are several folk dances belonging to the innumerable communities of India. We have folk dances for every ritualistic ceremony.

Kathakali, the dance-drama peculiar in Kerala, is a synthetic fusion of dance, song and drama. It is a great traditional art. What we are having now is the outcome of our effort to revive the art of dancing; and, in the course of revival, there is every chance of the deterioration of the traditional form of art; what we see today is only the creation of dance forms from what is left to us of the traditions.

DIFFERENT FORMS

The Radhakrishna cult was given an impetus by the *Gita Govinda* of Jayadeva. This gave an emotional impact to all the writings in the vernacular languages. In the 17th century the works of Chaitanya also greatly influenced and formulated the dance-drama forms. Consequently a great number of art forms began to develop like the *Yakshagana* of Karnataka, *Teru-Kuthu* of Tamilnad and *Kudiattam* in Malabar. *Kudiattam* gave rise to *Krishna-attam,* which is supposed to have been created by a Zamorin of Calicut sometime near 1650 A.C. as the result of a vision he had of Krishna who presented him with a peacock feather. The story goes to show that since the Zamorin refused to send a troupe to perform the dance number in the neighbouring state of Travancore, the local Raja with the help of a few Namboodiris and the Raja of Kottayam wrote the *Ramanattam,* the story of Sri Rama. This is supposed to be the parent of modern *Kathakali* which had been created by the end of the 17th century.

Originally the players wore masks. But gradually the masks were substituted by make-up. Various *mudras* were devised and accentuated. Music and singers were separated from actors to provide background music. *Kathakali* became a pantomime. Different costumes were designed for different characters.

If we examine the *Kathakali* dance-form closely, we find that in the dance part it resembles more the *tandava* type of dance than the *lasya.* Male and female parts were filled by men originally. Now we find that women also participate. But the feminine aspect of dancing, the type which was developed in the *Mohini-attam,* gradually fell into disfavour and declined. But now the Vallathol school of dancing has revived it.

CHARACTERISTICS

Kathakali has various *mudras* which are practised to perfection by the actors.

Kathakali is a sort of drama in which several characters appear on the stage at one time. One character takes only one role and sustains it throughout the play. *Bharata Natyam,* on the other hand, is a solo item exhibiting a single phase. In *Bharata Natyam* the dancers may sing, while in *Kathakali* the actors have to be mute.

Kathakali picks up its stories mostly from the *Ramayana* and the *Mahabharata.* The religious purpose is to glorify God through dramatic representation. We find here only role-types, according to the nature and qualities of the characters. The good characters are all painted green and are provided with *chutties*—characters like Krishna, Rama, Indra, the Pandavas and so on. The demon characters are allowed to produce sound during performances. The sound they produce is no more than a short shriek at the moment they enter the stage or when they are in an excited mood. They have red flame-like paint over the green base and there are ridges of *chutti* on the cheeks.

Ravana of the *Ramayana* and Kichaka of the *Mahabharata* are typical evil characters. The three *thadis* or bearded characters are the most spectacular of the role types. The red beards are accorded to demons of a lower order who are defeated by 'green faces.' Their faces are painted red with black lines. Two white knobs are pasted on the forehead and on the nose. Bali and Dussasana are examples of such characters. White beards are given to good characters of superhuman powers like Hanuman, whose face is painted white with orange and black lines. Rishis and Brahmins are also given white beards. The women characters have yellow faces with blackened eyelids and brows. Most of the women characters are virtuous except perhaps Surpanakha, the sister of Ravana, and Pootana.

TRAINING

All dance exercises are meant to mould the body into some basic attitudes. Of all the different kinds of dances, *Kathakali* has the most extensive exercises and training for the body. The body ought to be given the necessary training or *abhyasa* at an early stage, say, between nine and ten. It requires at least nine to ten years of training. In a similar way, the student has to undergo strict training with regard to his eye exercises. The eye obeys the dictates of the mind of the artist.

In the same way, *mudras* also play a very important part in *Kathakali.* There are, I think nearly 500 different kinds of *mudras.* They convey different meanings and patterns of dance. *Kathakali* is an operatic-form and has music. The music is accompanied by instruments like *chengala, chenda* and *maddalam. Chendamelam* is an art in itself. The improvization shown by the *chenda* player adds interest to the dance. He can show originality. The songs are composed in the different *ragas* and they are sung in the *sopanam* style. The names of some of the *ragas* are the same as the *karnatic* ones with slight differences —*kambodi* is called *kamodari, yadukula kambodi* as *crukkalakamodari,* and so on.

The *Kathakali* begins at dusk. It begins with *Chendamelam.* Then religious songs are sung. The first item is *Todayam.* It is like *Alarippu* in *Bharata Natyam.* It is all *Nritya.* After *Todayam* there is the *Purapadu*—the preliminary dance. Immediately thereafter the story or the plot is revealed. The back-drop of *Kathakali* is not a fixed one. It is a piece of rectangular curtain held at the top ends by two persons.

The character from behind the curtain performs a sort of dance to the rhythm of the drum, holding the curtain in the middle. He sometimes shows his head dress. But not more. Then suddenly the curtain is pulled away and he jumps to the centre of the stage. The female character enters the stage by dancing a *kummi*. The stories enacted deal either with love, heroic exploits or religious fervour.

Vedantic Meditation

(Sri Swami Sivananda)

Shareeratraya vilakshana
panchakosha vyatrikta
gunatrayateeta akashavat
sarvagatah nityoham.

I am distinct from the three bodies (physical, subtle and causal);
I am distinct from the five sheaths (physical, vital, intellectual and the bliss constituted);
I am distinct from the three *gunas* (primal modes of Nature: *sattva* or equilibrated and luminous, *rajas* or active and disturbant, and *tamas* or intert and dark);
I am all-pervading like ether, and am eternal.

Avasthatraya sakshi
akashavat sarvagatah nityoham.

I am the witness of three states (waking, dreaming and deep sleep);
I am all-pervading like ether, and am eternal.

Desha kala rahita, akashavat
sarvavyapi niralamboham.

I am devoid of time and space,
I am all-pervading like ether,
and am without support.

Swajatiya vijatiya
Swagat bheda rahitoham.

I am free from the differences of the classes that are similar, of the classes that are dissimilar, and of internal organs.

Nitya nirupadhika, nirvishayananda
nishkala Brahmoham.

I am eternal, without any limiting adjuncts such as body and mind,
I am non-sensuous bliss,
and am spotless Brahman.

Shantam, ajaram, amritam,
abhayam, paramoham.

I am peaceful, without old age,
I am immortal, without fear,
I am the supreme.

SWAMI VENKATESANANDA LEAVES FOR SOUTH AFRICA

Sri Swami Venkatesanandaji Maharaj, who has been deputed by Gurudev to serve the people of South Africa in the spiritual field, as his personal representative, sailed for Durban, Natal, on May 14, from Bombay. After a successful visit to Perth, West Australia (please see the previous issue), he arrived in Madras in the first week of May, en route to Bombay and South Africa.

Who is a True Devotee?

(Sri Swami Abhedananda, Trivandrum)

Who is a true devotee?

1. He who beholds the entire universe as the cosmic form of God.

2. He who has selfless love towards all beings.

3. He who has unswerving faith in the Providence.

4. He who has surrendered to God all that he has, including his body, mind. senses, intellect, wealth, property and all.

5. He who is childlike in nature.

6. He who constantly communes with the Divine.

7. He who is suffused with the nectarine bliss that flows from God.

8. He who longs to attain God by constantly aspiring for Him with a burning longing.

9. He who is an embodiment of pure, blissful love, which cannot fail to exert a purifying influence on the world.

10. He who does not speak ill of others.

11. He who has no selfishness.

12. He who does not worry about the morrow, since he has absolute trust in the Lord.

13. He who has transcended the worldly distinctions of caste, family lineage and so on.

14. He who has got rid of the sinful thoughts of "I" and "mine," since the devotee always thinks of "Thou" and "Thine."

15. He who has forbearance.

16. He who bestows on humanity divine happiness through helping to remove the sorrows of life.

17. He who has given up fear, pride, secretiveness, egotism, shyness and similar negative qualities.

18. He who has no attachment to transitory things and is unmindful of mundane comforts.

19. He who is spiritually strong, being aware of, and aspiring for, the real goal of life, and is thus in a position to help remove worldly suffering.

20. He who is equanimous in pleasure and pain, praise and censure.

21. He who has the same attitude to friend and foe, and has no attachment to body.

22. He who bestows on humanity the divine bliss he has enjoyed.

(These observations are made in the light of Hindu scriptures.)

YOGA TRAINING CAMPS IN THE LAURENTIANS, CANADA

The Sivananda Yoga-Vedanta Headquarters in Montreal, Canada, will be holding three Yoga Training Camps near Val Morin, in the Laurentians, from July 1 to 15, July 16 to 29, and July 30 to August 30. The Camps will be held under the direct guidance of Sri Swami Vishnudevanandaji Maharaj, Director of the Sivananda Yoga-Vedanta Headquarters, who has been so ably propagating the knowledge of Yoga and Vedanta and giving practical training in Yoga exercises in North America since three and a half years. The Headquarters in Montreal have their own appartment at 5178 St. Lawrence Boulevard, a printing press and a periodical, 'Yoga and Health Digest.' Affiliated Yoga Groups function in New York, San Francisco and in other cities.

Vivekachudamani

(Sri Swami Narayanananda)

[Continued from the previous issue]

अखण्डबोधात्मनि निर्विकल्पे
विकल्पनं व्योम्नि पुरप्रकल्पनम् ।
तदद्वयानन्दमयात्मना सदा
शान्तिं परामेत्य भजस्व मौनम् ॥५२५॥

525. In the indivisible knowledge of the Self, which is infinite, changeless knowledge, concepts of duality correspond to building castles in the air. Therefore, always be established in the non-dual, blissful Self, and attain supreme peace and the thought-transcending state of quietude.

Commentary: On the attainment of the supreme state of Self-realization, no object is perceived as independent of the Substratum. Everything is pervaded by the Reality, and everyone is an image of it. In this state, there is neither likes nor dislikes, neither desire nor negation, neither attachment nor repulsion, neither acceptance nor rejection. There being no existence of the world independent of the Reality, and the former appearing as a shadow of the latter, the seer has no anticipation or hope, or imaginary superimposition on material values, his mental modifications having been subdued for ever and his intuitive perception always remaining crystal clear. In such a state alone, which is naturally beyond all desires, can there be the experience of supreme peace and unalloyed bliss.

तूष्णीमवस्था परमोपशान्ति-
र्बुद्धेरसत्कल्पविकल्पहेतोः ।
ब्रह्मात्मना ब्रह्मविदो महात्मनो
यत्राद्वयानन्दसुखं निरन्तरम् ॥५२६॥

526. The unreal, oscillating condition of the intellect is quite contrary to the peaceful state of supreme silence which is attained by the Self-realized sage. In the Self he enjoys non-dual bliss and perpetual peace.

Commentary: As long as the mind oscillates and the intellect superimposes its ideas on the objects, the experience of bliss through them can only be momentary. Control of mind is the object of all spiritual endeavours, for as long as there are mental modifications, one cannot enjoy real peace and everlasting bliss, and there can be no realization of the Existence-Knowledge-Bliss Absolute. The state of supreme silence and peace is attainable only by the annihilation of desires and subduing of mental modifications.

नास्ति निर्वासनान्मौनात्परं सुखकृदुत्तमम् ।
विज्ञातात्मस्वरूपस्य स्वानन्दरसपायिनः ॥५२७॥

527. There is no greater cause of bliss than the best condition of silence, which is obtained through absence of desires by the saints who have realized their real nature and who, thus, enjoy the bliss of the Self.

Commentary: Enjoyments obtained from finite objects, through the means of limited instruments such as the gross mind, the senses and the intellect, as already indicated, can only be finite in their scope of experience. Peace and bliss, in their true aspects, are interrelated. When there is disturbance, there cannot be the experience of bliss. Real bliss is obtainable only through transcending desires and complete absence of mental modifications. So also is the case with peace. The moment you long for anything, your peace is disturbed. In the state of supreme silence alone can one experience the blissful consciousness of one's real nature, the non-dual Self.

(To be continued)

Essence of 'Brahma Sutras'

(Sri K.S. Ramaswami Sastri)

[Continued from the previous issue]

CHAPTER TWO, SECTION TWO

Adhikarana one, sutras one to nine : The aphorist refutes rival doctrines in this section of the second chapter of the *Brahma Sutras*. *Pradhana* or the Principle of Nature according to the Sankhya school, which is insentient by itself, cannot launch orderly creation. If it can, creation will go on for ever. A sentient Controller is, therefore, required. The grass becomes milk only when it is eaten by the cow.

The aphorist says: If you instance the lame man's enabling the blind man to move, I reply that *Purusha* or Being, which is changeless, cannot move Nature. When the three modes of Nature are in equilibrium, there is no power to cause movement in them. Nature, being insentient, cannot act by itself. How can the sight of Nature cause change in Being who is changeless? How can the changeless Being see or enjoy ?

Adhikarana two, sutras 10 *to* 16: The Atomic theory, unlike the Nature theory, accepts *Iswara* (the Causal Aspect of the Reality), who caused the first act leading to atomic combination. The aphorist observes: You say that atoms have no sides. How can they combine? Such atomic combination must be to give bodies to souls in accordance to karma.

But karmas are infinitely diverse. How could the unseen modes of karma, which are vastly diverse, act together to cause creation? When you postulate *samavaya sambandha* (conjunctive relationship) of atoms, it will lead to another conjunctive relationship to become operative. Then there will be the logical fallacy of *regressus ad infinitum* (*anavastha*). The aphorist continues: You say that atom has got form. Then how can a thing, which has a form, be eternal. If you say that it has no form, then how can it produce form?

The Vedantins partly accept the Sankhya theory of *satkaryavada* (the doctrine which holds that the effect is inherent in the cause and that the effect is only a change of the cause), but they do not accept the atomic theory.

Adhikarana three, sutras 17 *to* 24: Till now the aphorist refuted some of the Vedic systems. He now refutes the non-Vedic systems and begins with Buddhism. He asks: Since the Buddhists say that everything is momentary (*kshanika*), how can the elements combine or how can there be a continuity of consciousness?

Mere nescience cannot lead to coherence and combination. If the idea of a pot is momentary, a second idea of the pot must spring from non-being. Then why not something else spring out of such non-being? The causes of production cannot operate if everything is momentary.

The aphorist remarks: As you are an *asatkaryavadi, i.e.,* if you do not believe in the doctrine which holds the inherence of the effect in the cause, the former being only a change of the latter, then destruction is non-existence, and not a mere change of the state of an ever-existing thing. But nothing can spring from non-being. Space exists. There could be no memory if everything is momentary. Thus the Vaibhashika school of Buddhism stands refuted, the aphorist concludes.

(To be continued)

Ashram News And Notes

Sri S. Subba Rao, President of the Secunderabad Branch of the Divine Life Society, gave a series of discourses on the *Bhagavadgita* at the Ashram's evening *satsanga,* for a period of one month, from April 22. For the past few years the learned Gita scholar has been visiting the Ashram every summer to give similar discourses on this most popular Hindu scripture.

Sri Anantarama Dikshitar, of Sengalipuram, a distinguished interpreter of the Valmiki *Ramayana,* gave two erudite discourses on general spiritual themes, on April 28 and 29. Four of his disciples recited, in Sanskrit, some of the prayers from the scriptures.

Swami Advayananda, founder of Sivananda Sadhana Nilayam at Eengoimalai, in Madras State, visited the Ashram with a party of eight *brahmacharinis.* The Swami's disciples enacted some playlets written by him, recited verses from the scriptures and spoke on the ideals of spiritual life, during their stay here. Swami Advayananda proposes to form a centre of spiritual training for women at Eengoimalai, for which Gurudev Swami Sivananda gave his blessings.

FREE GIFTS OF BOOKS & MEDICINES

During the last calendar year (March 1960 to April 1961) of the Divine Life Society, numerous books issued by and on behalf of it were distributed free of cost all over the world, amounting to the value of Rs. 1,26,656. The postage for despatching these was Rs. 11,126, and the packing and establishment charges were Rs. 6,000, approximately.

Preparations of the Sivananda Ayurvedic Pharmaceutical Works, valued at Rs. 17,482, were also distributed free of cost.

PHARMACY'S SALES OFFICE

An additional Sales Office of the Ayurvedic Pharmacy was opened, on April 13, near the Ashram's Enquiry Office, on the bank of the Ganga.

CELEBRATIONS

The Ashram celebrated the Buddha Jayanti on April 30 and the Sankaracharya Jayanti on April 20. (Though Sri Sankaracharya was a redoubtable opponent of Buddhism, when it was in a rather anomalous condition in India, in the eighth century A.C., all saints have equal place of honour in the liberal outlook of Gurudev Swami Sivananda, and even though he belongs to Sankaracharya's Sringeri order of *sannyasa,* he observes no distinction of caste, religion or nationality.)

CEREMONIES

The *annaprasana* ceremony of Sri Yogendra Pratap, baby son of Rajkumar Tejendra Pratap Singh and Rajkumari Bhesh Rajyalakshmi, was performed at the Ashram on April 19.

The *mundan* ceremony of Sri Subrahmanyam, son of Sri G.V. Parameswaran, of Bombay, was performed on May 10.

The "sacred-thread" ceremony of Sri Ram and Sri Parasram, sons of Sri C.K. Harchandani, of New Delhi, was performed on May 11.

VISITORS

Among those who visited the Ashram during the period under review were:

Sri Jugol Kishore Birla, New Delhi; Sri T. Subramanya, Minister of the Government of Mysore; Sri Prakash Kishen, IAS, Commissioner of Kumaon Division Naini Tal; Sri N.R.K. Krishnan, IAS, Divisional Superintendent of Western Railway, Bombay; Sri Lakshmanan, Chief Electrical Engineer, Scindia Navigation Co., Bombay; Sri Sivananda Boteju, Colombo; and Sri Sachdev, Director of Standard Type Foundry, Delhi.

Sri Swamiji received a group of about 100 devotees from South India on April 28, and a party of 30 students and 16 teachers of C.P.U. High School, Kambum, Madura, on May 11.

SWAMI CHIDANANDA LEAVES FOR SOUTH AMERICA

Sri Swami Chidanandaji Maharaj, one of the foremost disciples of Gurudev and a distinguished leader of the Divine Life Society, who had been so illustriously and effectively interpreting the teachings of Yoga and Vedanta in North America since one year and a half, conducted a Yoga Camp in Switzerland for one month.

The European Divine Life Society had invited the Swami to hold a synthetic Course on Yoga at Trogen, in order that interested spiritual seekers, who are associated with the EDLS, could have the benefit of his personal guidance.

Leaving Montreal, Canada, last March, Swami Chidanandaji spent a week each in New York and London, where he gave discourses and interviews and held meditation classes, before reaching Switzerland in the first week of April. Before and after holding the Yoga Course at Trogen, the Swami addressed public meetings in some of the cities in that country.

Swami Chidanandaji was in Italy in the first week of May, where he paid a visit to the saintly Catholic priest, Padre Pio. The Swami was scheduled to have revisited London and New York, before reaching Montevideo, in South America, on May 21.

LATEST SIVANANDA PUBLICATIONS

SPIRITUAL EXPERIENCES (second edition), by Swami Sivananda, is a highly interesting work describing the various states of consciousness and mystic revelations. (Rs. 4)

BEAUTIES OF RAMAYANA (second edition), by Swami Sivananda, gives the essence of the great Hindu epic in simple, blank verse. (Rs. 3)

RAJARISHI SIVANANDA contains a collection of contributions on the various facets of the Master's personality and his teachings, besides a number of original articles and sayings of Gurudev. (Rs. 4)

THUS AWAKENS SIVANANDA is a pocket booklet of sayings on different spiritual topics. (nP. 50)

IN GUJARATI

PRANAYAM VIGYAN, JAPA YOG, and KRODH SHAMAN are the Gujarati editions of the works of Swami Sivananda, published by the Gujarat Sub-Committee of the Sivananda Literature Dissemination Committee (894 Tokarshah's Pole, Jamalpur, Ahmedabad).

IN HINDI

PRANAYAM SADHANA or the *Science of Pranayama* of Swami Sivananda is translated into Hindi by Swami Jyotirmayananda, and printed at the Headquarters. (Rs. 2)

SOUTH AFRICAN EDITIONS

The South African Divine Life Society has published four revised editions of Swami Sivananda's works entitled *Sure Ways of Success in Life and God-realization, Saints and Sages, Essence of Ramayana,* and *Stree Dharma*. The SADLS has also brought out a revised version of Swami Chidananda's *God As Mother* under the title *Philosophy of Shakti Worship.*

These five books are printed and made at Sivananda Press by the inmates of Sivanandashram, Clare Estate, Durban. These books are available at 38 First Avenue, Durban, while the other books mentioned above are available at Sivanandanagar, Rishikesh.

DIVINE LIFE SOCIETY BRANCH IN LONDON

A Branch of the Divine Life Society has been opened in London at 48 Kelvin Avenue, Palmers Green, N. 13, under the leadership of Sri H. D. Thayne. The activities of the Branch include holding classes in yoga exercises such as *asana, pranayama* and meditation, and giving lectures on the different aspects of yoga and general spiritual topics.

LIGHT-POWER-WISDOM

(Translated and issued by the European Divine Life Society)

DONNEZ, DONNEZ

Les peches peuvent etre detruits par la charite. Le Seigneur Jesus a dit: "La charite couvre une multitude de peches." Vous trouverez dans la Gita: *Yajno danam tapaschaiva pavanani manishinam*—"Sacrifice, charite et austerite purifient le sage."

Faire la charite abondamment, spontanement et sans restriction pour soulager les maux de l'humanite souffrante est un moyen efficace de detruire la mauvaise nature; donnez de l'argent comme de l' eau. Si vous donnez, toute la richesse du monde sera votre. L'argent viendra a vous. Ceci est la loi immuable, inexorable, implacable, de la nature. C'est pourquoi donnez, donnez.

SOYEZ TOUJOURS JOYEUX

Soyez heureux et joyeux. Fin a la depression et la melancolie ! Rien n'est plus contagieux que le decouragement. Chassez immediatement le sentiment d'abattement et de tristesse par la recherche, le chant de cantiques pieux, la priere, le pranayama, une promenade a vive allure en plein air, la pensee de la qualite opposee C.A.D. un sentiment de joie.

Vivez pour etre une benediction les uns pour les autres. Sentez que tout n'est que lumiere et felicite. Ne permettez pas au mental de voir les objets exterieurs. Rassemblez les rayons epars de l' esprit. Developpez votre faculte d'etre attentif. Dirigez votre interet vers des objets et idees indifferents. Bien des faiblesses mentales disparaitront. L'esprit deviendra de plus en plus fort.

TITLE-AWARDS

The following were awarded the title of *Yogasana Kushala* by Sri Swami Sivananda, on behalf of the Yoga-Vedanta Forest Academy, Sivanandanagar, after they had undergone a course in Yogic exercises at Bhagwatsinhji High School, Dhoraji, in Saurashtra, under the guidance of Swami Bhumananda, the Academy's roving professor of Hatha Yoga, who gave away the titles:

YOGASANA KUSHALA

Sri N.M. Mehta, T.S. Shukla, V.A. Acharya, K.D. Pandya, B.D. Shah, R.T. Solankar, B.K. Patel, C.H. Gohel, B.P. Ranparia, R.K. Poshia, K.K. Savalia, D.R. Dalal, P.R. Gajera, B.N. Rajani, M.D. Kathiria, H.S. Vaghasia, P.K. Kunjadia, C.N. Shah, J.M. Ardeshana, P.V. Titia, B.Z. Vasa, K.R. Sanghani, V.S. Shah, A.M. Gaglani, R.D. Makadia, P.S. Akbari, L.M. Vekaria, A.G. Dhamshania, H.M. Parekh, H.P. Patel, S.J. Kaneria, R.R. Mehta,

Sri P.M. Vekaria, H.V. Dave, B.K. Kapupara, R.L. Kapadia, D.P. Dattani, K.K. Gajera, U.M. Vaishnav, D.U. Rajapara, M.P. Jethva, S.D. Makadia, B.N. Rupapara, A.P. Mehta, M.D. Sardhala, K.A. Shah, P.U. Rajapara, P.L. Pathak, V.V. Vachhani, K.R. Kataria, M.D. Gamot, B.P. Doshi, J.A. Vadhvana, H.T. Radadia, B.V. Ghetis, N.C. Pathulia, P.H. Dhingani, H.G. Dadhania, P.P. Mehta, A.R. Shah,

Sri V.N. Vaishnav, K.M. Thakkaral, D.P. Shukla, K.K. Parekh, H.P. Trivedi, M.G. Koradia, B.N. Naria, K.P. Vaghasia, H.M. Dhami, B.H. Rupapara, B.R. Padaria, J.V. Mehta, C.H. Parekh, B.D. Shah, V.L. Bhayani, R.M. Unalkat, V.R. Sanghani, V.M. Paneri, A.R. Mehta, U.B. Mehta, A.B. Mehta, K.N. Mehta, A.N. Mehta, N.V. Acharya, G.P. Ranparia, R.M. Shah, and J.M. Parekh.

SOME SIVANANDA PUBLICATIONS NOW AVAILABLE

All About Hinduism	Rs. 5.00	Stree Dharma	Re. 1.50
Mind, Its Mysteries and Control	.. 6.00	Ambrosia	.. 2.00
Vedanta in Daily Life	.. 5.00	Sivanandashram Bhajanavali	.. 1.00
Inspiring Talks of Sivananda	.. 5.00	Yoga Lectures (By Swami Chidananda)	.. 10.00
Divine Life for Children	.. 2.50	Vedanta for Beginners	.. 1.50
Analects of Sivananda	.. 2.00	Lord Krishna, His Lilas and Teachings	.. 4.00
Bhagavadgita (With Notes & Commentaries)	10.00	Yoga for the West	.. 1.00
Dhyana Yoga	.. 3.00	World Peace	.. 4.00
Amrita Gita	.. 1.00	Practice of Ayurveda	.. 5.00
Easy Steps to Yoga	.. 3.00	Practice of Brahmacharya	.. 3.50
Essence of Teachings	.. 2.00	Fourteen Lessons on Raja Yoga	.. 2.50
Gurudev Sivananda (By Venkatesananda)	3.00	Essence of All Gitas (Sarvagitasara)	.. 5.00
First Aid to the Injured	.. 5.00	Sivananda Smriti	.. 3.00
Essence of Bhakti Yoga	.. 3.00	Philosophy and Teachings	.. 3.00
Advice to Women	.. 1.00		

The Manager, Sivananda Publication League, P.O. Sivanandanagar, via Rishikesh, U.P.

AYURVEDIC MEDICINES AND TONICS

Chyavanaprash	Rs. 10.50, 5.25	Sivananda Tooth-Powder	Re. 1.00 & 0.50
Vasant Kusumakar	per Masha 3.75	Pada-Rakshak Malam	1.50 & 0.75
Arjunarishta	per bottle 2.75	Kshudha Vardhak Choorna	1.00 & 0.50
Balajeevanamrita	per bottle 1.25	B.M.K. Trichoorna	1.00 & 0.50
Chandra Prabha	per Tola 1.50	Madhumeha Nivarak	4.00 & 2.00
Pure Shilajit	per Tola 1.00	Netra Jyoti Surma	1.50 & 0.75
Triphala Powder	per lb. 3.00	Chandrakanti Lepan	1.50 & 0.75
Pure Himalayan Honey	per lb. 3.00	Maha-Yogaraj Gugulu	5.00 & 2.50
Brahmi-Amla Medicated Oil	4.00 & 2.00	Brahmi Leaves	1.00
Brahmi Vilas Choorna	1.00 & 0.50	Dashamoolarishta	3.12
Brahmacharya Sudha	1.50 & 0.75	Ashokarishta	2.75
		Cureczema	1.00

Sivananda Ayurvedic Pharmaceutical Works, P.O. Sivanandanagar, via Rishikesh, U.P.

CONSTRUCTION OF 'KUTIR' AT SIVANANDANAGAR

From the nucleus of a few small buildings, wherein the Divine Life Society was established by His Holiness Sri Swami Sivananda 25 years ago, Sivanandanagar has now grown into a world-famous, dynamic centre of spiritual activities with numerous departments and residential quarters where seekers of Truth engage themselves in *sadhana* and service under the guidance of Sri Swamiji. Many devotees, who spend their holidays at Sivanandanagar and some of whom have chosen to stay here permanently, have built residential quarters in their names or in memory of their relations. A single, medium-size room costs Rs. 2,500 to construct, which is done under the supervision of the Ashram's management. Those who wish to build rooms in their names may please ask for the particulars from the Secretary, Divine Life Society.

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